



Espai Cub

LAURA LLANELI

BECUADRO

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Laura Llaneli (Granada, 1986). She took Music Studies at the Sabadell Conservatoire and has a diploma in Graphic Design; she is a graduate in Fine Art and holds a master's degree in Sound Art, both from the University of Barcelona (UB). She is a member of Sons de Barcelona, the Nenazas collective and the Grupo de Investigación Multifocal.

Her work explores the relationship between the sound-music experience and production on the one hand, and contemporary visual art devices and practices on the other.

In 2014, she was selected for Lo Pati – Eufònic, BCN Producció and Sala d'Art Jove, all in Catalonia. In 2013, she took part in Artssònica (Arts Santa Mònica, Barcelona), FAQ-FACTOTUM (Fundació Antoni Tàpies, Barcelona), Drap-Art (Centre de Cultura Contemporània de Barcelona, Barcelona) and Eufònic (Terres de l'Ebre), and, in 2012, in the Fourth International Biennial of Performance Deformes (Chile), Festus Torelló and CurtCircuit Fest (Antic Teatre, Barcelona). She was a resident artist in L'Estruch, Sabadell, and is now a resident artist in Hangar, Barcelona.

No musical – or cultural – expression can be considered absolute. The musical score is linked to the permanence of music and its transmissibility, and, as a language, it is an entity in movement prone to intervention. Beyond formal settings, what function does it fulfil today? To what extent does it make sense to work with scores in pop music? Pop is an accessible kind of music, linked to intuitive production and often created without a score. The pop music score, sold by record companies as an extension of their distribution and marketing campaigns, is a graphic adaptation of the sound track, with a certain reduction or simplicity, so that a non-professional public can play the songs.

The *Becuardro* project proposes a sound *re-production* space, of critical interpretation and tribute to music as a social space, as an individual experiment within the context of something common to us all. To that end, Laura Llaneli applies a germinal method, a vernacular, to today's pop music, understood – in keeping with our times – as a scrapyard whose elements can be appropriated and reinterpreted.

In music, a *becuardro*, or natural, is a sign used in written musical notation to indicate the occasional cancellation of a sharp (#) or flat (b). The application of this sign makes the notes that come after it shift to an altered state called a natural state. We could say that the melody of a song that we are familiar with is natural, even though the notes representing it might not be. What happens if we make all the notes in a score naturals? To what extent does the recognisable aspect of a piece of music endure? *Becuardro* seeks the “denaturalisation” of fundamental melodies, assigned to the piano, of 20 pop tunes from the last five decades, by modifying their scores and, therefore, their sound.

It is a matter of cancelling, using the natural, flats and sharps of all the altered notes, which limits the sonority to seven sounds – despite the variety of chords in pop – that include classical, rock, jazz or salsa music. The cube then acts as a space of cancellation or reduction where what happens inside, musically, is “natural”. A reduction of already reduced scores that takes their minimum common denominator to the limit – which statistically entails fewer combinatorial properties – in order to produce a sound likeness that tends to dilute its specificity, to homogenise... An intrusion that, in turn, explores the possibility of an author's stamp based on simplification as a method. Reducing, isolating, simplifying. Highlighting.

The scores were graphically modified, in a musical notation and rewriting process, so that they could then be played by a pianist in the recording studio. These scores occupy the walls of the cube, on surfaces that emulate the idea of a music stand; there, only the parts in which the piano is the protagonist of the melody are highlighted, the same as those that have been recorded and whose soundtracks are delivered through twenty earphones on the ceiling. Thus, each one has its score analysis and listening time within this allegorical architecture, to establish combinatorial rules between silence and multiplicity, stimulus and schizophrenia: the anxiety of someone who skips from intro to intro of different songs as a rhythmic basis for the beat of the experience itself.

In pop culture, and more so since the advent of new media, cultural productions have focused in very different ways on how academic models are shaped: through YouTube tutorials, it is possible to learn how to play pieces of music without any knowledge of musical theory, a considerable amount of music is created in communities, we are experiencing the abolition of the frontier between consumption and production... In this context, it could be said that the natural corresponds to the primitive, archaic version of an application of filters; or that the *Becuardro* project tests the staying power of the pop sound as a social icon, through patterns that interlink historical ways of understanding the musical phenomenon in the West.

